

The Hymn

JULY 1971

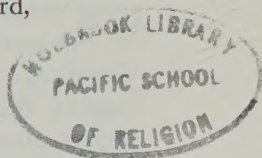
Come, Join in One Accord

(Hymn for an Anniversary)

1. Come, join in one accord,
Come now, your voices raise
To God, the Spirit, Christ the Lord,
With joyous, grateful praise.
2. 'Twas here our fathers prayed
While breaking hallowed soil
To raise a temple to the Lord
And for his kingdom toil.
3. Upon this sacred spot
They labored not in vain;
The Word of God was not forgot,
His purpose was made plain.
4. To God, we consecrate
And lay before his throne
The gift, our lives, to dedicate
As his and his alone.
5. Thus in the future years
Those coming through this door
May learn to conquer all their fears
And love God evermore.

—James W. Kemmerer

Suggested tune: "Dennis" (S. M.)



Communication of Comfort

DORIS BRENNER STICKNEY

A PHONE CALL from my minister husband gave me the news of the tragic death of a young father, leaving a wife and two children.

"She wants me to conduct the service," he said, "and would like you to play. She will leave the music up to you."

The daughter and son had come up through the children's choirs at the church. This was probably their first real brush with death. I was concerned that the background music they heard, as they took their places for the service, should be cheerful, even though meditative. What hymn could we use whose music would be familiar to the young people, yet whose words would speak to their feelings of loss?

We searched through the hymnal and chose "This Is My Father's World" as a possibility. But we sought in vain in its lines for words of comfort. We even looked up the sixteen verses of Maltbie Babcock's original poem, but it spoke only of God's wonderful world of nature.

"Let's sleep on it," I suggested. I had learned that if I relaxed and gave my problem over to God, he had amazing ways of working. I put paper and pen on the chair beside the bed.

At six the next morning, I awoke suddenly with the words of a new stanza complete in my mind. "This Is My Father's World," with the new stanza added, was sung that afternoon at the funeral service:

This is my Father's world.
O, let me ne'er forget
That sorrow's hour
Will lose its power
To burden and to fret.

This is my Father's world:
I will trust the morrow's dawn;
He knows, He cares,
My need He shares,
He leads me safely on.

Mrs. George E. Stickney is a resident of Claremont, California. Her article is reprinted by permission from Music Ministry, April 1970, copyrighted 1970 by Graded Press.

The Hymn

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

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The President's Message

ALTHOUGH there were some echoes of May Day confrontations, Washington, D.C. was a peaceful festival of flowers during our annual meeting, May 7 and 8. About 75 persons attended, some coming from such distant points as San Francisco, St. Louis, New Orleans, Houston, Birmingham and other cities along the eastern seaboard. A report of the meeting appears elsewhere. But Friday night's "Hymn Sing" was enhanced by Dr. Charles B. Foelsch's enlivening comments and Mrs. Charles A. Whitten's leadership at the organ. They served to make several of the new tunes and texts more meaningful. Saturday's meeting, arranged by Vice-President, Dr. Leonard Ellinwood, gave us information on area movements in American hymnody. The presentation in the afternoon session were pleasantly divided by a short but brilliant organ recital by Roland Stalford, organist at Christ Church, Georgetown.

Of particular concern was the future support of major projects, such as *Papers*, new areas of hymnody, and the *American Dictionary of Hymnology*, under the direction of Doctor Ellinwood. It is important to point out that the officers and the members of the Executive Board serve without compensation.

The establishing of a "Hundred Dollars A Year Club" to aid the *Dictionary* project was proposed and approved. We trust that this will be possible for some of our members in order to advance the preparation of the manuscript. We know that all our members are interested in the project and any contribution will be further encouragement to those giving their time to this work.

During the course of the session the Society was the recipient of several old Mennonite hymnals to fill the gap in our library. Some were presented by Mr. Martin E. Ressler. Meeting Mr. Ressler was an unexpected treat; he is an outstanding collector in this phase of hymnology. Others were given by Clarence K. Horst and by Wilmer Swepe. We are grateful.

Those attending the meeting were given the new membership brochure prepared by William W. Reid. We are grateful to William Richards of the Executive Board, who donated the cost of printing. If names of prospective members are sent to the office we will see that they are promptly contacted. The future of the society depends on an active membership, and an increase of membership will alone furnish the means of continuing even our limited number of activities.

We are grateful to Vice-President, Dr. Lee H. Bristol, Jr., for his

please turn to page 89

The Shape-Note Hymnals and Tune Books of Ruebush-Kieffer Company

PAUL M. HALL

IN TRACING the history of our early musical development in America, George Pullen Jackson has shown how the early music masters fanned out from New England to the South and West, taking with them an enthusiasm for character notation which began with Andrew Law, William Smith and William Little.¹ Eskew has shown that the main thrust of that movement settled in the Shenandoah Valley of Virginia.² Harrisonburg, Virginia, became a focal point for music publishing, a distribution center, a communications and commercial crossroads—the hub city of the fertile Valley of Virginia. Thirteen tunebooks in thirty-one editions were published in the Valley between 1816 and 1860, including Ananias Davisson's *Kentucky Harmony* and Joseph Funk's *Harmonia Sacra*.³

Hymn writers and publishers in the Valley were by no means limited to the city of Harrisonburg. Lebanon, Dayton, Mountain Valley, New Market, Roanoke and other towns produced their own "tune crafters" who contributed to the mushrooming supply of music, secular and sacred, all preserved in the unique and very popular character notation or shape notes.

For the uninitiated reader, character notation (more commonly called shape-notes) is a musical notation system in which each scale degree is represented by a note head with a distinct shape. We'll use the terms shape-notes and character notes interchangeably. Sight reading of character notation requires only that the singer recognize each shape in order to know the correct pitch and immediately sing it with full assurance. Shape-note singing activity is still popular in pockets of the nation.

Possibly the most active shape-note hymnal and tune book publishing company in the nation from about 1870 until the third decade of this century and certainly the most active in the South during the same period was the Ruebush-Kieffer Company of Dayton, Virginia. Founded in about 1870 as the Patent Note Publishing Company by Aldine S. Kieffer, L. R. Kieffer, Solomon Funk, and Timothy Funk, the firm grew rapidly, reorganizing and changing its name to Ruebush, Kieffer & Company in 1873, and finally, in 1891 becoming

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Ruebush-Kieffer Company, the name it would keep until about 1930 when it disbanded. None of the company records survives.⁴

From Singer's Glen to Dayton

Singer's Glen, Virginia, is a tiny village lying eleven miles north-east of Harrisonburg. It was in this quaint hamlet that Ruebush-Kieffer Company got its start. Hymnals and tune book publishing was its only industry, but not an inconsiderable fact when one realizes that Singer's Glen was comprised of less than a dozen families, mostly descendants of Joseph Funk, the "Father of Song" in Northern Virginia. It was Funk who had given Kieffer and his partner, Ephriam Ruebush, all the education they ever attained. This consisted of learning to read by firelight following a long day in the Funk printing shop. Kieffer developed an insatiable appetite for the classics and poets.

Prior to 1860, the village had been known as Mountain Valley but in that year a post office was established and the name changed. According to those who live there now, Singer's Glen is the only post office in America named for the principal occupation of its residents. In winter, with snow common in the valley, and in the spring and fall, when steady rainfall made unpaved roads practically impassable for horse-drawn wagons and carriages, these book publishers had difficulty reaching Harrisonburg's freight and express offices. They were also publishing a monthly journal entitled "The Musical Million and Fireside Friend" which was experiencing wide-spread popularity. In this periodical were advertisements of shape-note books, musical supplies, singing schools, and singing conventions. With the increasing demand for their wares, it is not surprising that Ruebush-Kieffer Company decided to move to a larger and more strategically located town. In 1878, they made their move to Dayton, Virginia, four miles southwest of Harrisonburg where the labor supply was more suitable, where adequate express facilities existed, and where there was more room for their publishing enterprise. Dayton was also the site of the Shenandoah Collegiate Institute which would later be known as the Shenandoah Conservatory. The Conservatory is now located at Winchester, Virginia.

Radiating Outward from Dayton

The ravaging Civil War was only a few years past and money slowly beginning to circulate again in the South when Aldine Kieffer and Ephriam Ruebush launched their campaign to flood the South and the West with musical missionaries who could teach music reading in character notation and who would take the queer shape-note hymnals and tune books with them in profuse supply for public use. In reality,

it was simply a continuation of a movement which the war had interrupted. It was *not* just an attempt to sell large quantities of books which motivated these men and their growing army of disciples.

They also believed fervently in the campaign to overthrow all forms of musical notation and establish their popular shape-notes as the system which would free all classes of people from the tyranny of complex musical hieroglyphics. It was their philosophy that music must be returned to the common man, to the masses of working people, the great hoard who could afford neither the luxury of great amounts of time nor money in learning to read music in the traditional way. In short, shape notes had to supplant round notes. But deciding on the set of shapes to be used was no small matter. Students of this facet of notation realize that there were many sets of shapes in vogue at the conclusion of the war. Jesse B. Aikin of Philadelphia published his *Christian Minstrel* in 1846, the first book to appear in seven shapes (up to this time four shapes were common). Alexander Auld of Ohio developed his set in 1847 followed by W. H. Swan of Tennessee in 1848, Joseph Funk in 1851, Andrew W. Johnson in 1853, William B. Gillam in 1854, and William Walker in 1866. All the sets of shapes were different in three of the seven scale degrees and alike in four.

Differing Sets of Shapes ⁵

Since Aldine Kieffer was a grandson of Joseph Funk and Ephriam Ruebush had married Funk's granddaughter, Kieffer's sister, there was not only a natural tendency for the company to prefer Funk's shapes, there was a commitment, if not fanatical, at least marked. The urgent need to unite all the character-note elements under one banner, one set of seven shapes, became apparent. Jesse Aikin, the first to develop a set of seven shapes, argued convincingly that his should be the adopted set, convincingly it appears to all except the Singer's Glen, Virginia, stronghold. Jackson reported that Aikin came to Singer's Glen in the fall of 1877 to settle the matter with Kieffer (my investigation has shown that it was the summer of 1876 that he came). When no agreement could be reached, Aikin threatened a restraining order. The parties came to an immediate agreement. From the fall of 1876 onward, Ruebush-Kieffer Company published their music in Aikin's shapes.

Kieffer was a poet, Ruebush a business man. Together the industrial dynasty they built and the ideology which they inspired and preached lured young men with a love for sacred music into the "vineyard of song," first preparing themselves in the singing schools taught by the shape-note advocates, and later into the "normals" con-

ducted by the shape-note masters. These disciples from the "vineyard" went out to teach the shapes and singing in churches and communities, wherever they were welcomed, and welcomed they were!

In April, 1887, there were shape-note music teachers using Ruebush-Kieffer Company books in twenty-eight states, representing the North, South, East, and West. Charles H. Gabriel was one of these men, teaching a class of seventy-five scholars in Modesto, California. Benjamin Leckrom was in Perry County, Ohio; C. W. Grant in Claiborn Parrish, Louisiana; Jean Smith in Southwest City, Missouri; B. C. Unseld in New York; H. P. Williams in Bedford County, Pennsylvania; E. P. Mahonay in Alvarado, Texas; J. M. E. Drake in Boston, Massachusetts; and A. B. Funk in Sanford, Florida, to name a few. Unquestionably, the greater number of these shape-noters found a ready acceptance in Southern rural areas, particularly those communities which were more remote from the port cities.

The teachers became the named composers of the day. Anthony J. Showalter, a graduate of the first normal music school in the South (New Market, Virginia, 1874), was a pupil of B. C. Unseld of New York, P. J. Merges of Philadelphia, and Aldine Kieffer of Singer's Glen. His further study put him at the feet of Drs. George F. Root and H. R. Palmer in America and with theorists in Europe. He was successful as a composer, song book publisher, and music teacher. Opening a publishing company of his own in Dalton, Georgia, following a break with Ruebush-Kieffer Company as an agent, Showalter published song books for forty-five years with more than 1,000 songs appearing in a wide variety of hymnals and song books. Charles H. Gabriel, already mentioned as a singing school teacher, composed hundreds of songs which appear in hymnals of many denominations. Jacob Henry Hall, composer, teacher, and editor of the "Musical Million," produced several books including *Hall's Songs of Home, Biography of Gospel Song and Hymn Writers* (1914), *Standard Music Reader* (1926), *The Standard Manual for Music Teachers* (1928), and co-authored thirty-three other hymnals, song books, and anthem chorus books, all published by Ruebush-Kieffer Company.

The Tune Books and Hymnals

The titles of the many hymnals and tune books published by Ruebush-Kieffer Company, while amusing and quaint, reflect the style of book titles of the time. The following are a few of the known 108 titles, admittedly only a portion of the total output.

Year	Title	Editor(s)-Compiler(s)
1870	<i>Song Crowned King</i>	Aldine Kieffer
1871	<i>Christian Harp</i>	Aldine Kieffer

1873 <i>Morning Star Songster</i>	Unknown
1874 <i>Starry Crown</i>	Unknown
1875 <i>Songs of Redemption</i>	Wyatt Minshall, et al.
1875 <i>Normal Chorus Book</i>	B. C. Unseld
1876 <i>Melodies of Praise</i>	R. A. Glenn
1877 <i>New Starry Crown</i>	Aldine Kieffer
1878 <i>Sabbath School Songs</i>	Charles H. Gabriel
1879 <i>The Shining Light</i>	J. H. Tenney, et al.
1880 <i>Singing School Tribute</i>	A. J. Showalter, et al.
1880 <i>Complete Organ Instructor</i>	J. C. Allebach
1881 <i>Temperance Harp</i>	R. A. Glenn
1883 <i>Assembly Songs</i>	Wm. F. Blake
1885 <i>Good Tidings</i>	A. J. Showalter
1888 <i>Gems of Gladness</i>	J. H. Ruebush
1889 <i>Star of Bethlehem</i>	J. H. Hall, et al.
1893 <i>Choicest Gems</i>	R. L. Selle
1894 <i>Zion's March</i>	S. J. Oslin, et al.
1895 <i>Choir Anthems</i>	J. H. Hall, et al.
1897 <i>The Normal Banner</i>	J. H. Hall, et al.
1899 <i>The Sacred Hymnal</i>	J. H. Hall, et al.
1901 <i>Male Quartets No. 1</i>	J. H. Hall, et al.
1906 <i>Gleanings of Praise</i>	S. W. Beazley
1906 <i>The National Choral Series</i>	J. H. Hall
1907 <i>Golden Anthems</i>	W. H. Ruebush
1912 <i>Choir and Concert</i>	W. H. Ruebush

The tune books published by Ruebush-Kieffer Company reflect, at times, an attempt on the part of these enterprising music makers to be all things to all people. For example, *The Temple Star*, edited by Aldine Kieffer and published in 1877 was, according to its fly-leaf, designed for singing-schools, conventions, choirs, day schools, and musical societies with "a theoretical statement of the principles of vocal music," written by B. C. Unseld. The theoretical statement, like most singing-school books, contained nine pages of music theory covering in tightly worded, compact sentences and liberal examples, the scale, staff, clefs, notes, rests, classification of voices, transposition, table of scales in all keys, sharps, flats, intervals, chromatic scale, relationship of keys, modulation, minor mode, measures and accents, and musical terms relating to tempo, dynamics, etc. The next section was devoted to singing-school songs followed by sacred music for worship and singing conventions, and finally a section of "anthems and set pieces."

Company Tune-Book Sales

Jackson has given a thorough description of the extent of shape-

note song book sales throughout the South.⁶ Literally millions were sold. The brisk business which Ruebush-Kieffer Company enjoyed during their most productive years cannot be denied. As more prosperous times came toward the turn of the century it was reflected in the company business; however, they made remarkable progress even in the first decade following the Civil War. During the first week of August, 1880, the company sold 2,831 song books. Seventeen different books sold 377,000 copies between the period 1870 to 1880, during the firm's first ten years of existence. In 1898, the *Crowning Day* series alone sold 70,000 copies. Kieffer, reporting on the work output of the composers, noted that on one day, January 20, 1879, he received fifty-six new tunes and had nearly 1,000 awaiting publication.

It would be a mistake to leave the impression that these were all first class tunes, worthy of consideration by hymnal committees and wide circulation among the churches. Many of the tunes sent in were poorly conceived melodically with matching harmony. Kieffer, at times, responded to inquiries about unpublished tunes, saying that they would require more work than was worth spending. He simply shelved them as company property.

The Way It Ended

The times changed. Music education took root and began to flourish in the public schools. The popularity of the singing school and the itinerant singing-school teacher waned as musical training became more available. The queer shape-notes suffered the slow death brought about by public indifference. The growing denominational publishing houses met the demand for hymnals and collections of gospel songs. The descendants of Aldine Kieffer and Ephriam Ruebush were less motivated to carry on the struggle for shape-notes. This combination of factors spelled the demise of the most prolific shape-note publishing house in the South, possibly in the nation, during its time; but, for approximately sixty years, Ruebush-Kieffer Company supplied churches, conventions, and singing schools with music books and supplies in an undeniably remarkable way.

The hymn which is included here is taken from one of the most popular books ever published by Ruebush-Kieffer Company. It is *The Temple Star*, edited by Aldine S. Kieffer and published in 1877.

NOTES

¹ George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933; New York: Dover Publications, Inc., 1965), Chapter I.

² Harry Lee Eskew, "Shape-Note Hymnody in the Shenandoah Valley, 1816-1860" (Unpublished Doctoral Dissertation, Tulane University, 1966), p. 1.











³ *Ibid.*

⁴ The information for this report is taken from the periodical published by Ruebush-Kieffer Company, *The Musical Million* and from interviews and correspondence with surviving descendants of the founders.

⁵ Eric Blom (ed.), *Grove's Dictionary of Music and Musicians* (New York: St. Martin's Press, Inc., 1960), Volume II, 184.

⁶ Jackson, *op. cit.* Chapter XXVIII.

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KIEFFER. C. M.

R. C. UNSELD. 75

1 How beau-teous are their feet, Who stand on Zi - - on's hill; Who bring sal - vs - tion on their tongues, And words of peace re - veal.

2 How charm-ing is their voice: How sweet their tid - ings are! 'Za - on, be - hold the Sa - vior - King! He reigns and tri - umphs here.

3 How hap - py are our ears That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found.

COUNCIL GROVE. S. M.

C. E. POLLOCK.

1 How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

2 His boun - ty will pro - vide, His saints se - cure - ly dwell; That hand that beara cre - a - tion up, Shall guard his chil - dren well.

3 Why should this anx - ious loud, Press down your wea - ry mind? Oh, seek your hea - venly Fa - ther's throne, And peace and com - fort find.

Sing Unto The Lord a New Song

JUDY HUNNICUTT

TO A CHILD, a hymn is a song we sing in church. It is found in a book with a lot of other hymns, all of them older than the child. He feels no special affinity for them and takes most hymns very much for granted. He is probably bored with most of them.

How can this be overcome? How can a child be helped to understand that hymns are a vital and continuing part of the church? How can he understand the effort which goes into writing a hymn and better appreciate the writer's talent? How can he feel a part of this important facet of worship?

One answer is deceptively simple: Encourage the child to try writing a hymn and the adults to accept his efforts.

In our church we have two junior choirs, one for girls in fourth through ninth grades, the other for boys in the same age range. The members of both these groups were challenged to try their skills at hymnwriting.

Rules were kept simple. Membership in one of the choirs was required. The hymn had to be the individual's own work. It had to fit a standard hymntune (selected by the writer) so that it could easily be sung by the congregation. A minimum of two verses was required. Texts must be general and not limited to one season.

Hymns submitted by fourth, fifth, and sixth graders—boys and girls—comprised the junior division; hymns by seventh, eighth, and ninth graders became the senior division. A prize of \$10 would be awarded to the winner of each division and the winning hymns would be sung as part of a regular Sunday morning worship service. Since both choirs are on cross awards programs, points was given for each hymn submitted. The same number of points was given each hymn regardless of its quality.

For several rehearsals before the entry deadline, we wrote hymns as a group. This hymn, for instance, was written in rehearsal. It is intended to be sung to *Old 100th*.

O clap your hands and sing his praise;
Sing to the Lord through all our days;
Our blessings come from God above,
Give thanks to God and give him love.

The author of this article is organist and director of the choirs of the United Presbyterian Church in Cortland, New York, where the project she describes was conducted.

THE HYMN

Come, clap your hands and let us sing;
 Bring offerings to give the King.
 Our everlasting God shall be
 Praised, worshipped, loved for eternity.

Praise to the Lord, ye heavenly hosts;
 Praise Father, Son, and Holy Ghost;
 Praise him for blessings everywhere;
 Praise him for all his loving care.

Deadline day finally arrived and brought with it a number of surprisingly good hymns. One sixth grader wrote the following (tune *Canonbury*):

Only a little child am I,
 Thinking of you, up there, so high;
 O God, what are you really like?
 Please tell me before there falls the night.

Dear child, down there, think of me,
 Only a Saviour am I, see.
 Child, do not worry now, for I
 Will guide you till the day you die.

Another sixth grader selected "*Hymn to Joy*." The first verse of her hymn showed a surprising depth for so young a writer:

All thy love around us flowing,
 Breaking with the light of day,
 With the love and care I know
 This is our Lord God's own way.
 Peace is with our hearts and minds,
 War is gone and hatred, too;
 All the peace and love and care
 Are forever there with you.

The senior division produced an obvious winner. This hymn by a 9th grade boy stood out against its competition. The tune is *Veni Emmanuel*.

Rejoice, rejoice, all people of the world,
 Thy Lord has come from Heaven above,
 With open hearts and banners unfurled,
 Give praise to God and his divine love.

The Son of God has come to thee at last
 As foretold by the prophets of the past.
 Lead us through life and let us wander not,
 Be thou to us our guiding light,
 Our lives shall be the lessons you taught,
 And peace shall be within all mankind's sight.

The Son of God has come to thee at last
As foretold by the prophets of the past.

The judges were not so fortunate in the junior division, however. In addition to the two hymns quoted above, two other hymns survived the first reading. First prize was finally awarded to a fourth grader for her hymn (tune *St. Cecelia*):

The Lord walks with us all,
We have to search to see,
And all the time I call
He's always watching me.

The live spirit of Christ,
Still lingers with us all,
For he is always right,
To help us when we fall.

Honorable mention was given to a sixth grader for her hymn (tune *Llanfair*):

Sing of praise, the Lord is good; Alleluia!
All our sins are understood; Alleluia!
We must never go astray; Alleluia!
For his love we always pray; Alleluia!
Heaven above shall be his home; Alleluia!
From his flock we'll never roam; Alleluia!
To our God we gladly sing; Alleluia!
Praise him, praise him, he is King; Alleluia!

Some of the hymns provided a chuckle to those of us who had the opportunity to read all of them. One eighth grader, whose hymn was written for *Nicaea*, wrote "He is very jolly," giving us a brief glimpse of God in a bright red suit with a full beard and seen most often at Christmas. One sixth grade girl, completely unaware of the connotations of certain words, provided the following verse for *Llanfair*:

God has made the earth we see, Alleluia!
He made you and he made me. Alleluia!
He made trees and sky above, Alleluia!
He made peace and he made love, Alleluia!

On February 21 the two winning hymns plus the honorable mention were all sung at the opening of the regular service. The congregation sang with great delight and made more "joyful noise" than had been heard since Christmas. Many parents were amazed to discover their children could write so well. The entire church was enthusiastic about the contest which will become an annual event. Choir members are now much more interested in hymns. Notebook study sheets are greeted with interest instead of groans.

Dr. Reed Reaches Ninety-eight

WILLIAM A. DUDDE

IT WOULD BE HARD to name any hymnologist living in this country today who had such a long and distinguished career as *Luther Dotterer Reed*, who marked his ninety-eighth birthday on March 21. Widely recognized as a scholar, teacher and author in hymnody and liturgics, Dr. Reed has been active in these spheres for more than six decades. He has thus been able to observe personally the tremendous currents of change and renewal that have affected the worship practices and materials of the American churches since the beginning of this century. Dr. Reed has long been well known to the readers of *The Hymn* as an active leader of the Hymn Society and contributor to its publications and research endeavors.

His activity in the worship units of the Federal and National Councils of Churches dates back to 1932. In his own denomination, his service on official hymnbook, liturgical and church music committees spanned more than the entire 45 years existence of the United Lutheran Church in America, which began with a merger and ended with another. Dr. Reed played an influential role in the development of two standard hymnals and books of worship which in turn have gained almost universal acceptance among the congregations of the North American Lutheran bodies that sponsored them: the *Common Service Book* of 1917 and the *Service Book and Hymnal* of 1958. He is the author of two major books in this field: *Worship* and *The Lutheran Liturgy*, and five institutions have awarded him honorary doctorates.

Dr. Reed founded the library of the Lutheran Theological Seminary at Philadelphia in 1908 and actively directed it for 42 years. He now lives in the Mt. Airy section of Philadelphia, on the edge of the campus of the seminary where he served not only as librarian but also, between 1910 and 1945, successively as instructor, professor of practical theology, and president. Despite failing eyesight and hearing, as well as the after-effects of a fall suffered over a year ago, he strives to keep abreast of developments in hymnody, liturgics and church music, in theological education, and in wider areas of contemporary life.

The Hymn Society salutes this veteran leader as he begins his ninety-ninth year and thanks God for his long and fruitful life.

The Rev. Mr. Dudde is an Executive Committee member of the Philadelphia Chapter of the Hymn Society and a former student of Dr. Reed. He serves on the interpretation staff of the Board of World Missions of the Lutheran Church in America.

Folk Music—A Stepping-Stone to the Traditional

H. I. HARE

AMID ALL THE controversy raging for and against folk music in the Church is the simple fact that for contemporary man it is most likely to be the only form of music that he understands. Why not use it to awaken another dimension within him for the classical or traditional which has withstood the test of centuries? For the generation under thirty of today, the beautiful hymn music of both Catholic and Protestant faiths is an alien mode.

The question becomes one of providing a climate in which prejudice, perhaps unconscious, can be broken down, and a new horizon or receptivity can be awakened. A process of experimentation suggested the possibility of using guitar or string music for classical hymns. An ensemble of two guitars and a bass fiddle undertook the task of rendering a selection of hymns which were lovely in tempo but relatively unfamiliar. Examples here consisted of "How Great Thou Art", "The Battle Hymn of the Republic" and "In Christ there is no East or West". With this was assembled a tape recording of Dylan's "Blowin' in the Wind", the Peter, Paul and Mary version of "Go Tell it on the Mountain" and the tunes of "Gypsy Rover" and the "Four Strong Winds" to new words written by Don Hatfield, a fellow chaplain.

The milieu in which this experimentation took place was that of the Canadian Armed Forces. A sudden posting as a replacement chaplain to a squadron of ships representing Canada at Expo in Japan provided an opportune setting for the theory. The tape recorder was used as a primary source of music, but it served to train an ensemble of two guitarists and a violinist found aboard who, as it would be surmised, played by ear.

The first Sunday at sea featured a combination of both folk music and the traditional. It was received so well that in spite of the immoderate action of the sea, half the congregation requested an additional period of singing after the service.

It was evident, even here on the high seas, that there was division between the people in the 40-50 age group and those who were much younger. The enthusiasm of the latter was so great that everyone realized the traditional hymn tunes had to be augmented. Looking back on my experience, I realize now that some explanation of the

Major H. I. Hare is base chaplain in the Canadian Army, stationed in Ottawa, Ontario.

meaning and symbolism of the folk music should have been undertaken. This would have helped my contemporaries in age considerably.

Part way through the cruise, recordings were made ashore with a church organ of hymn tunes, "Cum Rhonda," "Crimond," and some hitherto unused folk music selections. These hymns provided both a freshness to the limited number of selections available, and introduced crew members to some beautiful and more familiar traditional tunes. Group music sessions held in the ship's cafeteria during lulls of war game exercises and normal work routine drew servicemen who were primarily interested in folk music. It was surprising how readily the group changed back and forth from organ to guitar accompaniment. This was interpreted to mean that the hoped for transition was taking place but it was evident that a new appreciation for the traditional was developing.

This approach is currently in use with a group of teen-agers in a service church ashore who are following a modified worship service rather than a Sunday School program. The tape recorder is used for music, and both folk and traditional hymn music are used alternately. Only recently, an English book, "Sing True," published by the Religious Education Press, has been discovered which has a large number of both contemporary and traditional hymns set in chords for guitar. I am confident that my youngsters in junior church will have a thorough understanding of both types of music.

It is significant that in my experience, a preference for the traditional reasserts itself time and again. Given a choice, and allowed access to both forms of music, it is astonishing to find how often those under thirty will ask for the old hymn tunes. It is difficult to explain why and how this situation has developed; and in fact, it may well be that it was unavoidable. However, the controversy of folk versus the traditional will continue without abatement. The sharper and more objectionable rock music has and is being replaced by good quality folk tunes with theologically sound words. In fact, some of the modern rock and blues are very close to modern hymns. Historically, the guitar has every right to be called a classical instrument. Even so, a more sympathetic approach and utilization of what modern man and youth know, can be welded into an acceptance of what has been beautiful in our past, and can be improved upon in our future.

Some churchmen have gone so far as to suggest that local churches, using either folk or traditional music, might arise and be classed as is done with churches who follow "low" or "high" liturgical worship patterns. In reality, this is an extreme position, and the answer lies in appreciating the best qualities of each, so that like the psalmists of the Old Testament, men might rejoice that the Lord is good.

A Dutch Congregationalist in Switzerland

LEE HASTINGS BRISTOL, JR.

"GOD IS CONTEMPORARY" says Fred Kaan, the 41-year-old Dutchman now living in Switzerland who has written seven hymns to be included in *More Hymns & Spiritual Songs*, a looseleaf collection in preparation by the Joint Commission on Church Music of the Episcopal Church and due for publication in 1971.

Representative of Fred Kaan's contemporary attitude is his hymn, "Thank you, O Lord, for the time that is now" with its closing stanza:

"Make us afraid of the thoughts that delay,
faithful in all the affairs of today;
keep us, our father, from playing it safe,
thank you that now is the time of our life!"

"When I need a hymn to bring home a point," Mr. Kaan says, "I write it." So far he is represented in some 29 collections. He has translated hymns from Czech, written at least one text in German, but has yet to write his first hymn in his native language, Dutch. It is all the more remarkable that 95% of his hymns are in English—a language he uses with utmost skill.

"I can on God implicitly rely" begins his metrical reworking of the 23rd Psalm. Because shepherds are unknown in so much of the contemporary world, he avoids all shepherd references in this paraphrase.

The emphasis in Fred Kaan's writing is upon service in the world, not so much upon worship. When I questioned his use of the derogatory *shell* in speaking of worship, he insisted he wanted to use the word precisely because it does have derogatory overtones:

"Lord as we leave this shell of worship,
called to the risk of unprotected living,
willing to be at one with all your people,
we ask for courage . . ."

Dr. Lee Hastings Bristol, Jr., F.R.S.C.M., lately President of Westminster Choir College, now serves as Vice Chairman and Executive Secretary of the Joint Commission on Church Music of the Episcopal Church and General Editor of its forthcoming collection More Hymns & Spiritual Songs. A vice president of the Hymn Society of America, Dr. Bristol has composed hymn-tunes that have appeared in some nine hymnals. . . . Quote from "The Tree Springs to Life," Copyright 1967 by Fred H. Kaan; copyright assigned to Galliard Ltd. All other hymns quoted are copyright 1968 by Fred H. Kaan; Copyright assigned to Galliard, Ltd. All rights reserved. Used by permission of Galaxy Music Corp., N.Y., sole U. S. agent. A complete music edition of Fred Kaan's texts will be published by Galliard, Ltd. in late 1971, and distributed in U. S. A. by Galaxy Music Corporation.

Fred Kaan has much to say about urban life in such hymns as "City of man, how rich and right" or another which begins:

"Sing we of the modern city,
scene alike of joy and stress;
sing we of its nameless people
in their urban wilderness.
Into endless rows of houses
life is set a million-fold,
life expressed in human beings
daily born and growing old . . ."

The message of this last hymn is that Christ's presence shows beyond statistics that "people matter, people count."

The Reverend Frederik Herman Kaan (he prefers to be known only as Fred Kaan in his writing) is Minister and General Secretary of the International Congregational Council in Geneva, Switzerland, a post he has held since leaving a Plymouth (England) pastorate in 1968.

Born in Haarlem, Holland, in 1929, he had both his primary and secondary education in the Netherlands. He studied theology at Utrecht University and later Western College in Bristol, England. A graduate of Bristol University, he took one postgraduate year in pastoral theology and sociology. Ordained as a Congregational minister in 1955, he first served a church in Barry, Wales, before going to the five year pastorate in Plymouth.

Fred Kaan, a member of the Hymn Society of America, says he began writing hymns out of necessity. He was fed up with the often "dated language, static ideas, and remote symbolism" of most hymns and took to writing hymns of his own—"often as late as Saturday evening after I finished the next day's sermon." Fifty of these texts were later published as *Pilgrim Praise* in a tiny paperback for use by his own congregation. A fourth edition came out in the spring of 1970.

For a B.B.C. broadcast, Fred Kaan wrote perhaps his best known hymn to date, "The tree springs to life" which begins:

"We meet you, O Christ, in many a guise,
Your image we see in simple and wise:
You live in a palace, exist in a shack,
We see you, the gardener, a tree on your back . . ."

Most of his hymns have been written with old tunes in mind, although such contemporaries as Philip Humphreys, Doreen Potter, Peter Smith, Ronald Arnatt and others are now beginning to lift his sparkling texts on to fresh music.

(Please turn to Page 85)

Ignoring Fences in Hymn Singing

GRETCHEN H. HALL

I WAS IN THE MOOD for really objective worship—enough of “We Are Living, We Are Dwelling, in a Grand and Awful Time” or of, for the moment, “How Firm a Foundation, Ye Saints of the Lord.” The 1964 *Methodist Hymnal* happened to be open on the piano. So I looked for “The God of Abraham Praise” as the best celebrating the Almighty without self-flagellation over all the things I had left undone.

No “The God of Abraham Praise” in the index. Stymied for the moment, I glanced idly at the title page. The phrase, “Official Hymnal of the Methodist Church,” caught my eye. What does the word, “official” mean in any Christian connection in our time? Twenty-five years ago it might have been taken to mean that if you were a good Methodist, you wouldn’t be caught singing out of any other hymnal. What it still means is that a properly authorized committee of The Board of Publication of the Methodist Church prepared the hymnal to replace the 1932 edition in the local churches that were interested in being up-to-date in a properly Methodist fashion.

It occurred to me that I might find the hymn by following up the tune, LEONI. Sure enough, there it was. What had thrown me off was the even more ecumenical first line, “Praise to the living God.” Recent Old Testament scanning had impressed me with the frequency with which the God who first made Himself known to Abraham is distinguished from the gods of the nations through the term, “living.” At the same time, dropping the name of Abraham sets the hymn free from its last verbal link with a particular faith. I was soon worshipping through it with extra fervor for the new discovery.

Praise to the living God!
All praised be His name,

Mrs. Carl F. Hall is mistress of the West Stafford Parsonage in Stafford Springs, Conn.

(Continued from Page 84)

In corresponding with Fred Kaan I have been impressed at the way he appears to have weighed carefully every word of his texts. One of his hymns, a prayer for peace and the family of nations, concludes, scripturally, with these words:

“Unite us all for we are born as brothers;
defeat our Babel with your Pentecost!”

THE HYMN

Who was, and is, and is to be,
 For aye the same!
 The one eternal God,
 Ere aught that now appears;
 The First, the Last: beyond all thought
 His timeless years.

His spirit floweth free,
 High surging where it will;
 In prophet's word He spoke of old,
 He speaketh still.
 Established is His law,
 And changless it shall stand,
 Deep writ upon the human heart,
 On sea or land.

He hath eternal life
 Implanted in the soul;
 His love shall be our strength and stay,
 While ages roll.
 Praise to the living God!
 All praised be His name
 Who was, and is, and is to be,
 For aye the same!

Part of the enjoyment of the hymn was the knowledge that it is a medieval expression from our Hebrew heritage. It is ascribed to Daniel ben Judah who wrote around 1400. The translation is that of Newton Mann and Max Landsberg, both of whom grew up in the tradition out of which the hymn already sprang. It is an adaptation of the "Yigdal," a traditional Hebrew ritual. It was good once more to join the company of the brave souls who through ages have celebrated the living God, the revelation of whom has been their contribution for the life of the world.

Which of the other hymnals on my piano also contained the hymn? The 1932 edition of the *Methodist Hymnal* had it in the same translation and tune as the 1958 *Pilgrim Hymnal*. So also the 1959 *Sing to the Lord*. It was not in the 1964 *People's Mass Book*, nor in the 1958 *Lutheran Service Book and Hymnal*. The 1940 *Episcopal Hymnal* has five verses in Thomas Olivers' 18th century paraphrase, and a second tune composed by John Stainer for those who felt too uncomfortable with the somber minor of LEONI. One line indicates that it has been touched up for Christian use: "Hail Father, Son, and Holy Ghost"!

The three stanzas from this paraphrase in the 1931 *Pilgrim Hymnal* do not include the one with that line, but still indicate what can happen when translation is affected by Christian thinking rather than

remaining the expression of the faith out of which it originally came. The intrusion of the first person singular pronoun also detracts from its usefulness for entering into our heritage as People of the Living God.

The God of Abraham praise,
Who reigns enthroned above,
Ancient of everlasting days,
And God of love.
Jehovah! Great I AM!
By earth and heaven confessed;
I bow and bless thy sacred name,
For ever blest.

The God of Abraham praise,
At whose supreme command
From earth I rise and seek the joys
At his right hand;
I all on earth forsake,
Its wisdom, fame, and power;
And him my only portion make,
My shield and tower.

He by himself hath sworn
I on his oath depend;
I shall, on eagles wings upborne,
To heaven ascend;
I shall behold his face,
I shall his power adore,
And sing the wonders of his grace
Forevermore.

The difference between the 1931 *Pilgrim Hymnal* and the 1966 *Methodist Hymnal* indicates how far we have come in ecumenical thinking in less than thirty years. We would do well to make a growing edge for the next thirty years the same care in accepting the authentic religious expression of all faith for what it is, without any attempt to bend it to our particular orthodoxies or ideologies.

What are the COCU planners going to make of such terms as "orthodox," "authorized" and "official"? If we take seriously what has come out of Vatican II concerning the rights and freedom of the mature Christian person, what meaning can these terms have for any reasonably well-informed godly person in any of our traditions?

These denominationally branded hymnals aren't the only ones on my piano. I treasure Mother's German Sunday-school hymnal, and all those that have accumulated from a lifetime of my own activity with children. My historical collection includes a copy of *Psalm and Hymn Tunes* selected in 1811 for the use of the Hollis Street Society in

Boston, from which tunes were learned during the period when church use of instruments was frowned upon. All of these mingle, entirely without discrimination, with gospel songs of various vintages.

When I was a teen-ager mooning over "Some Day the Silver Cord Will Break," I knew, by some strange osmosis, that it would never do to suggest singing that at our young people's society, where, without even raising them, singing only from the hymnal settled a lot of questions as to what was appropriate. As I remember, the church continued to use whatever hymnal they had for years after the 1931 *Pilgrim Hymnal* came out. It could be that they skipped that edition altogether.

I learned chanting in the college choir, and added Mozart's "Ave Verum" to my repertoire of appreciation. I also made thrilled acquaintance with "To the Knights in the Days of Old" in the Y.W. group, still assuming definite segregation between what was sung at the eleven o'clock service and what was all right in our informal peer-group meetings.

A whole new world was opened to me as I learned "Take Time to be Holy" and "Have Thine Own Way, Lord" on student summer service assignment in North Dakota. This side of my experience was later enlarged by exposure to "He's the Lily of the Valley" at a parlor organ in the home of a Pentecostal enthusiast where our ministry was in the name of the Maine Seacoast Mission.

"That Cause Can Neither be Lost Nor Stayed," added during courting days, was my first exposure to the summer conference brand of Christian singing. I was a counselor myself before I had the opportunity to plunge in all over, and was thereby prepared to grow along with my children as they brought home the songs they went for at their own summer conferences.

At Bangor Seminary I picked up an appreciation of "For All the Saints" though I had to wait for my daughter to teach me Vaughan Williams' tune. Also at the Seminary, the enthusiasm of our good Cornish professor of theology, John J. Martin, for "Hark, Hark, My Soul" and for "Eternal Light, How Pure the Soul Must Be" rubbed off on me.

Meanwhile I never lost the habit of browsing the hymnal by myself. "Hail Gladdening Light" to the Gower setting was one I came to enjoy solely through my own browsing—until at a gathering of ministers' wives I had an opportunity to ask that it might be sung on sight so that I could hear how it really sounded. As I suspected, one of the earliest of Christian hymns is still out of this world fifteen hundred years after it was written.

This forty years of browsing in all pastures has given me not only bonds of fellowship with People of God in great variety, but also fortitude to meet the rougher experiences of life. Furthermore, I am able

to see "Lord of the Dance" as a new and vital way to pass on the old, old story of Jesus and his love.

My lifetime of ignoring fences makes me wonder why any fences still stand between any of the pastures where the people of God's pasture and the sheep of His hand can find good grass growing beside still waters.

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gift of a number of impressively designed certificates to be awarded to Fellows of the Hymn Society.

During the meeting there was a brief consideration of preliminary plans for the coming 50th anniversary meeting to be held in New York in 1972. This promises to be a notable celebration.

Perhaps the outstanding factor in the hymnody of the past fifty years is the part hymns have played in the growing ecumenical movement. Again, in the coming year, hymns, new and old, will be a vital force in new religious trends. Hymnic leaders will supply the impetus that unites and encourages all in an united effort for ultimate success.

J. VINCENT HIGGINSON

Hope Is the Anchor Holding Fast

(8. 8. 8. 8.)

1. Hope is the anchor holding fast
The soul against the storm's wild blast,
Till morn shall show the passage clear
Around the shoals of doubt and fear.
2. Hope is the star that leads the way
To higher hilltops to survey
The richer lands men may possess
From work and service God will bless.
3. Hope is the music of the spheres,
The cosmic symphony that cheers
The planets in their rhythmic sway
And man in search for nobler day.
4. Hope is the helmet God has given,
Assuring men whose lives have striven
To seek the goal of Jesus' birth,
To do his will upon the earth.
5. O God, you still are seeking man
As partner in high heaven's plan:
While in strange paths we dimly grope,
Rekindle now our flame of hope.

—Benjamin Caulfield

The 49th Annual Meeting

The 49th Annual Meeting of the Hymn Society of America, Inc., was held in Washington, D.C., May 7 and 8, 1971.

On Friday evening (May 7), a service of song and praise, noting the 200th birthyear of James Montgomery and the singing of some of the new hymns and/or tunes recently published by the Hymn Society, was presented in the Luther Place Memorial Church. Dr. Charles B. Foelsch, chairman of the Society's Executive Committee, presided. The singing was led by Dr. Charles A. Whitten, choir director, and Mrs. Brenda Whitten, organist. The program included the following sung by the congregation:

1. "Songs of Praise the Angels Sang," James Montgomery—William H. Monk
2. "God of Earth and Outer Space," Thad Roberts—Joseph Parry
3. "This is My Father's World," Maltbie D. Babcock—Charles B. Foelsch—Franklin L. Shepherd
4. "Give to the Lord, As He Has Blest Thee," James Boeringer—James Boeringer
5. "O God Send Men," Elisabeth Burrowes—Wilbur Held
6. "Within the Shelter of Our Walls," Elinor Lennen—Shirley L. Brown
7. "More Love to Thee, O Christ," Elizabeth P. Prentiss—David York
8. "God of Earth and Planets," William W. Reid—1. Shirley L. Brown—2. Cyr de Brant
9. "There Is Enough to Feed the

World," Robert N. Zearfoss—E. F. Soule

10. "Tune Me In, O God," Franklin P. Frye—J. Vincent Higginson

On Saturday (May 8) the business session and the program presentations were held in Resurrection Chapel of the Washington Cathedral in the morning, and in the Cathedral's Bethlehem Chapel in the afternoon.

President Higginson presided at the business sessions, and called upon Dr. Leonard Ellinwood, of the Cathedral staff, to offer prayer. Dr. Ellinwood also welcomed the Society to Washington and to the Cathedral.

Dr. Mortensen, Treasurer, made his annual financial report, indicating total assets of \$175,917, of which investments (of gifts to the Society) in stocks and bonds total \$117,267. He also reported receipts (from all sources) of \$20,463 in 1970, and disbursements during the same period of \$20,313. For 1971, he proposed a budget of \$20,130. These reports and proposal were all received and approved with an expression of appreciation.

The Treasurer also presented the proposed amendment to the Society's By-Law Number One which had previously been mailed to all members. This amendment re the dues was adopted as follows:

By-Law Number One—Dues

Regular	
(personal	\$ 6.50 annually
Regular	
(library, church,	
school)	6.50 annually

Students (college, semin- ary)	4.00 annually
Supporting members	15.00 annually
Contributing members	35.00 annually
Life members	200.00

Dr. Mortensen presented the following resolution which was discussed and unanimously adopted: "I move that the Hymn Society of America establish a D. A. H. Hundred Dollar Club and authorize the Executive Committee to work out the detailed regulations and stipulations necessary for it to function effectively."

W. W. Reid reported for *The Hymn* that it is being issued quarterly on schedule; that the editors are constantly attempting to present both scholarly and popular articles—and are trying to keep abreast of new trends in hymn writing. The April issue of *The Hymn* was Number 2 of Volume 22.

For the *Papers Committee*—of which Miss Helen Pfatteicher was editor at the time of her death—W. W. Reid reported the issuance of Paper XXVII during 1970; and that a draft of a paper by Mrs. McCutchan on the career and musical contribution of Dr. Robert McCutchan is on hand awaiting final editing and publication.

Dr. Leonard Ellinwood reported as follows on the Dictionary of American Hymnology which he is in the process of editing:

"The Society, and this Project, suffered a severe loss on September 7th, 1970, in the death of the Rev. Wm. E. Soule who had been supervising the intensive indexing at Case

Memorial Library, Hartford Theological Seminary, the past three years. Although he had just passed his 80th birthday, he was alert and vigorous throughout the summer. Keeping two and three workers busy all year until mid-August, the Society's appropriation for the year was used up just as he left for two weeks of vacation. So well did they work, that there remain only two hundred more hymnals to be indexed in Hartford before we set up work elsewhere. The Librarian at Case Memorial, the Rev. Duncan Brockway, has very graciously consented to supervise the remaining work personally.

Statistics for the year:

Hymnals indexed	392
Cards filed	83,341
Money spent	\$2,200

Totals to date:

Hymnals indexed	2,532
Cards filed	515,326
Money spent	\$10,450

"As reported a year ago, the finished work is well filed and being used already by researchers; current work is under good control and future work planned in detail. All that is needed is the money with which to finish the Project faster."

For the Membership Committee, Mr. Higginson read their report:

New Members from May 1970 to April 1971—154

Regular members (\$5.00) ..	87
Student members (\$3.00) ..	32
Library members (\$5.00) ..	19
Foreign members (\$5.00) ..	10
Life members (\$100.00) ..	6

Total New Members 154

Total membership as of the April 1971 mailing of The Hymn—1,982

Categories

Regular members	1,293
Student members	143
Library members	189
Supporting members (\$10 and over)	101
Life members	88
Exempt	27
Foreign	141
Total membership	1,982

Mr. Higginson also reported the appointment of a new Membership Committee, with a "recruiting" membership in various areas of the nation. He said:

"The Membership Committee has sought to obtain new members through a group of members of the Society situated in various parts of the country. Besides, all the members of the Society have been asked to send to the office, the names and addresses of prospective members. A new brochure is about ready to be sent to the members of the Committee. They include:

G. William Richards—Nevada
William J. Reynolds—Tennessee
Albert C. Ronander—Massachusetts
William W. Reid, Jr.—Pennsylvania
William Brewster Giles—Michigan
Blanche K. Thomas—N. Y. City
David H. Archer—Pittsburgh
George Brandon—California
George F. Henderson—Canada
Dr. James R. Sydnor—Virginia

Report was made that in the "search" for new "hymns of hope", more than 500 manuscripts were received, and that the judges have selected six to eight for publication soon. It was also reported that the "search" for "hymns by seminarians"

will close on May 31, and that texts will be judged early this summer.

Miss Jean Woodward Steele reported on the very active program of meetings and services conducted during the year by the Philadelphia Chapter. Dr. Mortensen spoke of meetings of the Connecticut Chapter (Hartford) and of that chapter's report "we will get active after Easter." President Higginson reported on active plans to organize new chapters in Pittsburgh, Northern California, Nashville, and elsewhere.

The Nominating Committee placed in nomination the 1970 slate of officers and of members of the Executive Committee, plus the following additional for the Executive Committee, all to serve for 1971-2:

Rev. Eugene L. Brand, New York, N. Y.

Rev. David W. Flude, Tenaflly, N. J.

Miss F. Phyllis Hepfner, Philadelphia

Rev. Carl W. Leazer, Bronx, New York

Rev. Frank O. Reed, Connecticut

The Executive Secretary read the names of the following members of the Society who had died during the year, together with a brief note of their contributions to hymnody:

Miss Ethel Beyer, Atlanta, Georgia

Rev. Deane Edwards, Rye, N. Y.
Mrs. B. W. Ernst, Phoenix, Arizona (Life member)

Rev. Paul F. Hudson, Pittsburgh, Pa.

Dr. U. S. Leupold, Waterloo, Ontario, Canada

Mr. William B. Lippman, Morristown, N. J.

Mr. Phillip E. McGuire, Atlanta, Georgia

Mrs. Dean G. McKee, Decatur, Georgia

Mr. Earl M. Maust, Harrisburg, Virginia

Miss Helen E. Pfatteicher, Philadelphia, Pa.

Mr. J. Howard Phillips, Pittsburgh, Pa.

Mrs. Henry Willard, Phoenix, Arizona (Life member)

Prayer of thankfulness for the service of these persons and for all creators of hymns and tunes was offered by Dr. Thad Roberts, Jr.

During the day, three papers on phases of early hymnody in America were presented by three authorities on their respective fields. (It is hoped that condensations of these papers will be presented to the Society and friends in forthcoming issues of *The Hymn*.) The papers were:

"The Shape-Note Hymnals and Tune Book of Ruebush-Kieffer Company", by the Rev. Dr. Paul M. Hall, Professor of Church Music, Samford University, Birmingham, Alabama.

"Prairie Hymnody", by the Rev. E. Theo. DeLaney, Executive Secretary, Commission on Worship, The Lutheran Church-Missouri Synod and the Synod of Evangelical Lutheran Churches in Bethlehem Chapel.

"George Rapp's Harmony Society", by Dr. Richard D. Wetzel, Professor of Musicology, Ohio University College of Fine Arts, Athens, Ohio.

Members also listened to a "recital of hymn preludes", played on the Bethlehem Chapel organ by Ronald Stalford, A.A.G.O., FCCM,

organist-choir-master of Christ Church, Georgetown, D.C., and to a carillon recital by Ronald Barnes, Cathedral carillonneur. Mr. Stalford's preludes were: "Sleeper, Awake", by Nicolai and Bach; "Passion Chorale", arranged by Bach; "Nun Danket," adapted by Mendelsohn; music by Ralph Williams on the hymn-tune "Rhosymedre"; and improvisations (by Mr. Stalford) on "God be with you till we meet again".

Book Reviews

Songbook for Saints and Sinners, edited by Carlton R. Young. Chicago: Hope Publishing Co., 1971.

Like it or not, the religious pop- or folk-style song is very much with us. It is a new genre—the popular style we have associated with the secular world but with its impetus deep in the soul of the church and with the renewal of worship as one of its purposes.

A general anthology or "hymnal" of these songs is difficult to compile for the simple reason of copyrights and commercialization. Each composer-performer (or group) has his own recordings and songbooks, and he and his publisher hope to sell them in quantity. This is why the present work of Carlton Young (who heads the graduate program in sacred music at Perkins School of Theology, Dallas, and was editor of the 1966 revision of *The Methodist Hymnal*) is significant—we can hardly think of an important composer, or at least "school" or style, on the current church "folk" scene not represented in these seventy selections. For example, the creative teamwork of Richard Avery and Don Marsh had not previously ap-

peared in any important anthology.

Ray Repp, Sydney Carter, Ewald Bash, John Ylvisaker, Peter Scholtes, Ed Summerlin, Kent Schneider, Joe Wise, Herbert Draesel—they're all here, and several more. Also a contemporary tune by Daniel Moe, some spirituals, some melodies from recent "rock" anthems by such composers as Eugene Butler, and so forth. If you want one small collection covering this field for congregational or group singing, here it is.

H. MYRON BRAUN

Sing a New Song to the Lord—

Kevin Mayhew, General Editor; Luke Cunningham, Literary Editor; Paulinus Milner, O.P., Liturgical Advisor. Published by Mayhew-McCrimmon, Ltd., Southend-on-Sea, SS1 1PF, England; Galaxy Music Corp., New York, N.Y., Agent

As the title indicates, the collection is for the most part composed of new text and new tunes, for what might be called a "new day" in church song. However, in the words of the editors, it is not only for church services, but one that "will be useful in parishes, schools, religious communities and anywhere that Christians meet together." Specifically, the collection is for the most part designed for Catholic use, and a good amount of thought has been given to assemble a group of hymns and tunes that would be of service in the present day liturgy. In addition to seasonal use the hymns are associated with the three series of readings of the new Lectionary. Indications for this purpose are appended after each hymn and an index is included to give a more general view of these indications.

That this is a collection of predominantly new material is further emphasized by a first persual of the hymns. Of the 103 selections only about 35 can be classified as traditional. However, a breakdown of this nucleus shows a basic group for the seasons of the church year and general use. Those for Christmas are the greatest in number, while for Easter and Pentecost they are very limited. Yet, these could be used as a basis for a congregation and gradually enlarged by selections from the new "songs." Since so great a part of the collection is new, both texts and tunes, the publishers no doubt realize that they are taking a bold step. One wonders how many of these hymns will, in the course of time, become traditional.

Although this collection could not be justly called a group project, a majority of the new texts and tunes are by a selected group. Luke Cunningham, the Literary Editor, has written more than fifteen of the new hymns, Michael Cockett follows with about a dozen, and Peter Icarus and J. Smith each with a few less. Blank verse predominates, and the lines seeking to be simple and uninvolved, are often in the end prosaic and flat. This may in some instances be due to the so-called style of the "youth" hymn. There are a number of these and a guitar accompaniment is given. One can sense that the editors are not wholeheartedly in sympathy with this, since in some cases a note is appended saying that a guitar accompaniment should be used only if no other common instrument is available.

"A new tune for a new text," seems to be the motto of the editors.

Here again a majority of the new tunes have been composed by a selected group. The greater number have been written by Dom Gregory Murray, Kevin Mayhew, an editor, John Rombaut, Anthony Milner, Arthur Johnson, Peter Peacock, and Eric Welch, in that order. These for the most part show good musicianship, and save for a few that are more suitable for choir than congregation, the melodies have been kept within a comfortable range. Some are more daring, especially those likely meant for the choir, and for these in some instances an independent accompaniment is provided. Those of Milner and Peacock are in a conservative idiom and Dom Laurence Bevenot is represented by two finely written melodies with a quasi-modal idiom largely harmonized in three parts. Outside of the traditional hymns one might judge the tunes to have a greater appeal than many of the texts. It is likely that the tune will carry the text. Some have been written with refrains for the congregation, a factor that should help in introducing the new material.

Although there is an index of first lines, to aid the singers, the hymns are headed not by the first line, but by the "theme," such as "The Gathering of God's People," "God's Protection," "The News of Christ," etc. Tune names are given but meters are not indicated. Americans would miss the psalm or psalm-like selections with a refrain for the congregation, such as those of Gelineau and Deiss. Copyright restrictions might have prevented including them but others might have been added. The editors make

a plea for the use of the book rather than illegally produced copies. However, one would have enjoyed seeing a larger-sized note and type face.

The editors have shown a sincere effort to provide a suitable collection of new tunes and text for our day. Time will show how much of this effort, ventured with high hopes, will be successful. How many of these hymns will become an American tradition, is a moot question.

—J. VINCENT HIGGINSON

Hymnic News

Mr. Hubert A. Howson, of New York City, has presented to the Hymn Society of America a *Kodak Ekalite Projection Screen* in memory of Dr. Deane Edwards, late president of the Society. This screen (40 by 40 inches) makes it possible to show movies, slides, and filmstrips in broad daylight—without drawing blinds, dousing lights, or otherwise darkening the projection room.

The Hymn Society is making this screen and its frame available for day to day use by tenants of "475" who can use it at meetings, conferences, etc.

The New Orleans Chapter of the Hymn Society of America, related to the New Orleans Baptist Theological Seminary, has elected the following officers: President, Edward W. Nelson; vice-president, Tom Porter; secretary-treasurer, Ray Ford. Dr. Genter L. Stephens is serving as faculty-advisor of the Chapter during the absence of Dr. Harry L. Eskew who is on sabbatical.
